

COURSE SYLLABUS

Course Title	Course Code	Semester	Course Hour/Week		Credit	ECTS
Foley Sound for Multimedia	DIME 416	8	Theory 2	Practice 2	3	5
Course Type	Compulsory Course	Department Elective	Faculty Elective	University Elective	CoHE (YÖK) Elective	Other
	-	√	-	-	-	-
Level of Course	Associate Degree (Short Cycle)		Undergraduate (First Cycle)		Graduate/ Doctoral (Second /Third Cycle)	
	-		√		-	

Language of Instruction	English
--------------------------------	---------

Course Instructor(s)	Asst. Prof. Dr. Çağdaş Ögüç	E-mail: cagdas.oguc@arucad.edu.tr Office: 1068
Course Objectives	<p>This course introduces students to the art and craft of Foley sound design for multimedia productions, including film, television, video games, and animation. Students will gain hands-on experience in recording, editing, and mixing Foley sound effects, as well as learn the theoretical underpinnings of Foley design. Upon completion of this course, students will be able to:</p> <ul style="list-style-type: none"> • Define and explain the concept of Foley sound design • Identify the various types of Foley sound effects and their applications • Describe the process of creating a Foley studio and the tools and equipment used • Record and edit Foley sound effects using digital audio workstations (DAWs) • Mix and enhance Foley sound effects to create realistic and immersive audio environments • Apply Foley design principles to various multimedia productions 	

Course Learning Outcomes	<p>By the end of this course, students will be able to:</p> <ul style="list-style-type: none"> • Demonstrate a comprehensive understanding of Foley sound design theory and practice • Effectively record, edit, and mix Foley sound effects to enhance multimedia productions • Create realistic and immersive audio environments using Foley techniques • Successfully apply Foley design principles to various multimedia genres • Analyze and evaluate Foley sound design in professional productions • Collaborate with other sound professionals to create cohesive and effective soundscapes
Course Content	<p>Introduction to Foley sound design. The history and evolution of Foley sound. Principles of Foley sound recording and editing. Foley studio setup and equipment. Digital audio workstations (DAWs) for Foley sound design. Foley techniques for various sound effects. Mixing and enhancing Foley sound effects. Foley applications in film, television, video games, and animation. Case studies of Foley sound design in professional productions. Foley challenges and future trends.</p>

COURSE OUTLINE/SCHEDULE			
Week	Topic	Implementation (theory/practice)	Required Reading, Preliminary preparation
1	Introduction to Foley Sound Design (Overview, History, Significance)	T/P	
2	Foley Sound Recording Techniques (Mic Placement, Room Acoustics, Performance Techniques)	T/P	
3	Foley Studio Setup and Equipment (Microphones, Foley Props, Recording Platforms)	T/P	
4	Digital Audio Workstations (DAWs) for Foley Sound Design (Adobe Audition)	T/P	
5	Foley Techniques for Footsteps, Movements, and Everyday Objects	T/P	

6	Foley Techniques for Animal Sounds and Vocalizations	T/P	
7	Mid-Term Week		
8	Foley Techniques for Environmental Sounds and Weather Effects	T/P	
9	Mixing and Enhancing Foley Sound Effects	T/P	
10	Foley Applications in Film (Scene Analysis, Foley Tracks)	T/P	
11	Foley Applications in Television (Dialogue Replacement, Foley Foley)	T/P	
12	Foley Applications in Animation (Timing, Rhythm, Syncing)	T/P	
13	Case Studies of Foley Sound Design in Professional Productions (Analysis, Discussion)	T/P	
14	Final Project + Discussions	P	
15	Final Project + Discussions	P	
16	Final Exams Week		

Required Course Material(s) / Reading(s) / Text Book(s)	The Foley Grail: The Art of Performing Sound for Film, Games, and Animation, 2nd Edition by Vanessa Theme Ament USB Stick SD Card SD Card to USB Converter
Recommended Course Material(s) / Reading(s) / Other	<ul style="list-style-type: none"> • The Sound Effects Bible: The Art of Creating Sound Effects for Film, Video, and Games by Ben Burtt and Tony Blaustein • Creating Sounds for Film, TV, and Games by Michael Semanick, Craig Henighan, and David Sonnenschein • The Sound Design Handbook: The Art and Technique of Creating Sound Effects, Foley, and ADR for Film, TV, and Games by David Sonnenschein

	<ul style="list-style-type: none"> Foley: Sound and Design for Motion Pictures by James E. Williamson
--	--

ASSESSMENT		
Learning Activities	NUMBER	WEIGHT in %
Mid-Term	1	40
Quiz	-	-
Assignment	-	-
Project	-	-
Field Study	-	-
Presentation / Seminar	-	-
Studio Practice	-	-
Other	-	-
Contribution of Final Examination/Final Project/ Dissertation to the Final Grade	1	60
TOTAL		100

CONTRIBUTION OF COURSE LEARNING OUTCOMES TO PROGRAMME LEARNING OUTCOMES						
No	PROGRAMME LEARNING OUTCOMES	Level of Contribution (1-lowest/ 5-highest)				
		1	2	3	4	5
1	Develop advanced practical skills in a range of commercial and creative contexts including graphic and audiovisual multimedia design.					√

2	Have a wide range of knowledgeable, critical and creative approaches to understanding the principles of digital media in contemporary culture.	√			
3	Create an understanding of the impact and importance of digital culture in its diverse global forms.	√			
4	Be able to communicate and market created works across on various digital platforms in their diverse global forms.		√		
5	Develop an understanding of the distinct qualities of the discipline and its major assumptions, debates and theoretical models.			√	
6	Learn practiced-based skills in graphic design, interactive media, including web design and video production, alongside the theoretical analysis of new modes of content creation.	√			
7	Develop understanding of data, data visualization and be able to create information based graphics and visual elements.	√			
8	Be able to follow and adapt to current trends in digital world to implement them on multimedia productions created.				√
9	Gain game development skills such as game design, story writing, character development and basic scripting.	√			
10	Have an understanding of different eras in media in a historical context and acquire a deep understanding of the ethical and legal responsibilities associated with being a communicator and content creator and	√			
11	Work efficiently independently and also within a team, meeting the deadlines and completing high quality projects.				√
12	Develop a comprehensive digital portfolio of the works you produce, which includes research, thesis, news articles, films, websites, photo essays, and animations.	√			

ECTS / STUDENT WORKLOAD				
ACTIVITIES	NUMBER	UNIT	HOUR	TOTAL (WORKLOAD)
Course Teaching Hour (X weeks * total course hours)	14		4	56
Preliminary Preparation and self- study	14		2	28
Mid-Term	1		20	20
Quiz	-		-	-
Assignment	-		-	-
Project	-		-	-

Field Study	-		-	-
Presentation / Seminar	-		-	-
Studio Practice	-		-	-
Final Examination/ Final Project/ Dissertation	1		30	30
Other	-		-	-
TOTAL WORKLOAD	-		-	134
TOTAL WORKLOAD / 25				5.36
ECTS				5

ETHICAL RULES WITH REGARD TO THE COURSE
Plagiarism Disclaimer

Detected and undetected plagiarism is a serious offence at any time and it could have devastating effects on your degree result and future professional lives.

Plagiarism is easy to avoid if you make sure to identify and acknowledge your sources thoroughly and do not copy directly from visual examples, designs, or notes that have in turn been taken word for word from your sources.

ASSESSMENT DETAILS AND EVALUATION CRITERIA:

Final Grades will be determined according to the Course Learning Activities and Final Examination/ Project/ Dissertation Assessment Details as below, and comply by the Education and Examination Regulation set forth by the University.

Throughout the course, students will learn theoretical base of the topic and they will be able to equip themselves with the practical know-how skills of Advertisement production. Also, students are expected to design a creative advertisement piece with the knowledge they have gained in the course.

During the class sessions, participation is very important input for learning process for the students. It is also vital to understand the effect of creativity input for the production process of advertisement.

PREPARED BY	Asst. Prof. Dr. Çağdaş Ögüç
UPDATED	
APPROVED	19.01.2024